



One of Gerard Sekoto's paintings on view at the Galerie Vincent, Pretoria.

Pretoria Art Exhibition

Gerard Sekoto's Painting Stands On Its Own Feet

Those who had pronounced the painting of Gerard Sekoto, the young African artist, as good because their patronising mood allowed them to do so, had the opportunity of viewing his work purely on merit when 22 of his paintings for exhibition after working two years in Paris, marked the opening of a preview at the Galerie Vincent in Pretoria on Tuesday.

That Sekoto's painting stands on its own feet, was evidenced by the fact that hardly an hour passed before

seven of the selections on view were bought by eager lovers of art, among whom there were no noticeable traces of praise given only because of the unusual circumstances of the artist.

Gerard Sekoto, whose perseverance in Paris against the many difficulties which are customarily experienced by unknown artists, has served well to broaden much of an outlook which was comparatively lacking in self-confidence, and it is to his devout belief in improving technique that his

recent successes in Paris are owed.

Sekoto had not doubt heard much of the dubious romance associated with the unknown artist's struggle before recognition. He has now had an opportunity of testing his ability against the practical background of a Parisian atmosphere and the boldness which tamps his work goes deeper than style, it speaks loudly of his newly-won confidence in himself.

It was with this feeling of determination to resist any sympathy towards Sekoto's work beyond that actually merited by his brush, that I went over to Pretoria on Tuesday, and

my view with that of others who circled the gallery was that no sympathy was required.

But what kind of man is Sekoto, is his inner world worth knowing?

It is wrong in this case to say that if I judge a painting by the artist it is no longer the painting I am interested in, for Sekoto reflects deeply his own personality into his painting.

The sophistication of Paris that is evident in his work clearly tells where his heart lies but his nostalgic leaning towards the domination of portraying the African scene proves more clearly which sentiment is the stronger.

His method of colour plays a tune—playing one colour off against another. He has relied on deep and sharp colour contrasts rather than drawing, drama or details. His sweeping strokes and smears of colour never jar, the harmony fitting beautifully.

Sekoto's people on canvas are almost blank and their bodies have more paint than flesh about them—but the paint is impeccably arranged.

Gerard Sekoto appears to me to be a credit to his culture-starved people.—R.T.

Former L. U. Art Student Wins First Award



Mr. Jack Jordan, young artist and director of art department at Claflin university in Orangeburg, S. C., recently entered one piece of sculpture in the Ninth Annual Atlanta Art Exhibition of Painting, Sculpture, and Prints of Negro Artists. Famous Negro artists all over America enter this particular exhibition each year. The piece of sculpture entered by Mr. Jordan, entitled "Madonna and Child," won first Edward B. Alford Award in sculpture and now is added to the permanent collection of art at Atlanta university.

Last year about the same time, the young professor entered the Iowa exhibition of paintings, prints, and sculpture and won the award with his sculpture entitled "Trichinosis," which was carved from an elm log. The piece of sculpture not only won the award, the favorable recognition of Yasuo Kuniyoshi, who was accepted

as Mr. Jordan's thesis in partial fulfillment of his Master of Arts degree. "Trichinosis" is now included in the permanent art collection of the State University of Iowa.

Student With Designs On Fashion

Designing Is Off To A Fast Start

Ten years hence, the name of Theresa Stubbs ought to be synonymous with the best in fashion designing. For if the adage that "Well begun is half done" has an ounce of truth, Theresa Stubbs will earn your just acclaim.

to put things down in a direct and simple way," Freed said. He was especially impressed by the variety of her works which "show almost a complete understanding of the medium as well as art forms."



MISS THERESA STUBBS

A junior at Galesburg Senior high school in Galesburg, Ill., Miss Stubbs recently won 15 awards in the 1949-50 Northern Illinois Regional Scholastic Awards meet in the fine arts field. Of the awards, seven were first place key awards. The others were place awards.

Theresa will tell you in a minute that fashion designing, of all the finer arts, is her first love. She plans to study fashion designing at the Chicago Art Institute when she graduates from Galesburg high. That's why she wasn't too surprised when her design entries won her two keys.

If you'd encounter Theresa now you would probably wonder about that broad smile. But when you learned that in the three-year his-

tory of the contest no one had made such a sensational showing, you'd stop wondering.

Most of us are satisfied if we do one thing well. But not the ambitious Miss Stubbs! In addition to her showmanship in fashion designing, she has proved that she is indeed a promising artist.

For example, her self-portrait won her an especially high praise from the judges.

The dean of fine arts at Bradley university at Peoria, Dr. Earnest Freed, summed up Theresa in an enthusiastic and deserving manner when presenting the awards.

"Miss Stubbs has a free and easy style and a spontaneous approach which makes her unafraid

Newspaper Artist Displays The 'Art' Of Being Successful On 'Off Time'



HIRAM E. JACKSON

The talents of newspaper staff artists are seldom acclaimed. They work tediously and delicately to bring the reader better pictures, informative and amusing cartoons. They are often "giants" behind the newspaper scene.

In Springfield, the Illinois State Journal and Register has such an artist. But Hiram E. Jackson does not limit his activities to the newspaper office. He has painted an impressive group of pictures over the years and spends much of his "off time" adding to his series of paintings.

He was recently honored by a one-man show at the Springfield Art Association. It was sponsored by the Vachel Lindsay association, a group which has as its purpose the encouragement of local creative artists.

Jackson, one of a select few Negroes employed by daily newspapers, came to Springfield in 1922 from Greenville, Miss. He receiv-

Leod Bethune, Langston Hughes, William Hastie and Paul Williams. Among his paintings are "My Wife," "Dr. Sherman D. Scruggs," (president of Lincoln university) and "The Emancinator."

ed his high school education there. Lincoln university in Missouri awarded him a bachelor's degree in 1939.

His paintings have won him many honors in local and national competition. He captured the local NAAC plaque in Springfield in 1935. He entered national student art exhibitions in 1940 and emerged a first place winner. His calendar art brought him national awards two years ago.

Hanging permanently in the Art Instructors School at Minneapolis, Minn., are two of Jackson's paintings.

Prominent among Jackson's works are sketches of outstanding Negroes. He has done four color crayon sketches of Mrs. Mary Mc-

Painter and Sculptor

1-Man Show at Howard Honors Enwonwu

By Jane Watson Crane

WHO IS BEN ENWONWU, the man with the name that looks harder to pronounce than it actually is? He is a young African of 29, a native of Nigeria, who is adviser on art to the Nigerian Government and a talented painter and sculptor in his own right. Currently on a visit to the United States, he is honored with a one-man show at Howard University held under the joint auspices of the Art Department of that institution and the Harmon Foundation. The show opened October 18 and will continue at least until the end of the month.

Few of the art history books are much concerned with early African sculpture, yet it has been one of the sources of modern art, the inspiration of Picasso and many of his fellowmen. Enwonwu is from a part of Africa which produced some of the most interesting tribal works. His is a sophisticated version relating to the tradition of his region. Perhaps that is why the sculpture attracted the most attention and comment when his work was shown in London, and will doubtless fare the same here. The elongated wood-carvings of figures and the expressive heads are unusual and worthwhile.

Of the paintings, many relate to tribal lore and religion. One of the most arresting we found to be "The Spirit World," in which symbols, snakes, and apparitions in human form emerge from a dark background to form a frame for the huge central figure, seated and breathing fire. This painting seems to relate more than the others in feeling and execution to the wood carvings and paintings devoted to movement and bright color are more usual in character and because they adhere somewhat to the European academic tradition have less to offer the spectator long grown accustomed to works in this vein.

ENWONWU was born in Onitsha, a town of some 25,000 inhabitants in southern Nigeria. His father was an engineer who later turned to sculpture. At secondary school his ability in the arts was noticed and he was able to develop it at the Government College Umu-Ahia. When he finished schooling in 1939 he was offered a position as "Art Master"; later he was given the assignment to travel from school to school in Eastern Nigeria, to start art classes or pave the way for them. In 1943 he held his first one-man show in Lagos and through an English businessman who headed the regional branch of a world-wide organization, he was given a chance to go to England to study art.

Aided also by the Nigerian Government, Enwonwu went to Oxford in 1944, studied at the Slade School of Art, and later took up post-graduate studies in social anthropology and ethnography. Julian Huxley, who had met Enwonwu previously when a member of a Commission investigating education in Nigeria, invited him to attend and exhibit at the UNESCO exhibit at the Museum of Modern Art in Paris in 1946.

Enwonwu is art adviser to the Nigerian government. He was in Washington for the Howard opening. Personable and articulate, he has been much in demand for lectures at United States institutions. At home, he hopes to awaken long-dormant interest in the visual arts, to promote art schools and to give opportunity to promising talent.

HERMAN WILLIAMS, JR., director of the Corcoran, has a distinguished group scheduled to speak at the two-day symposium on "The Artist



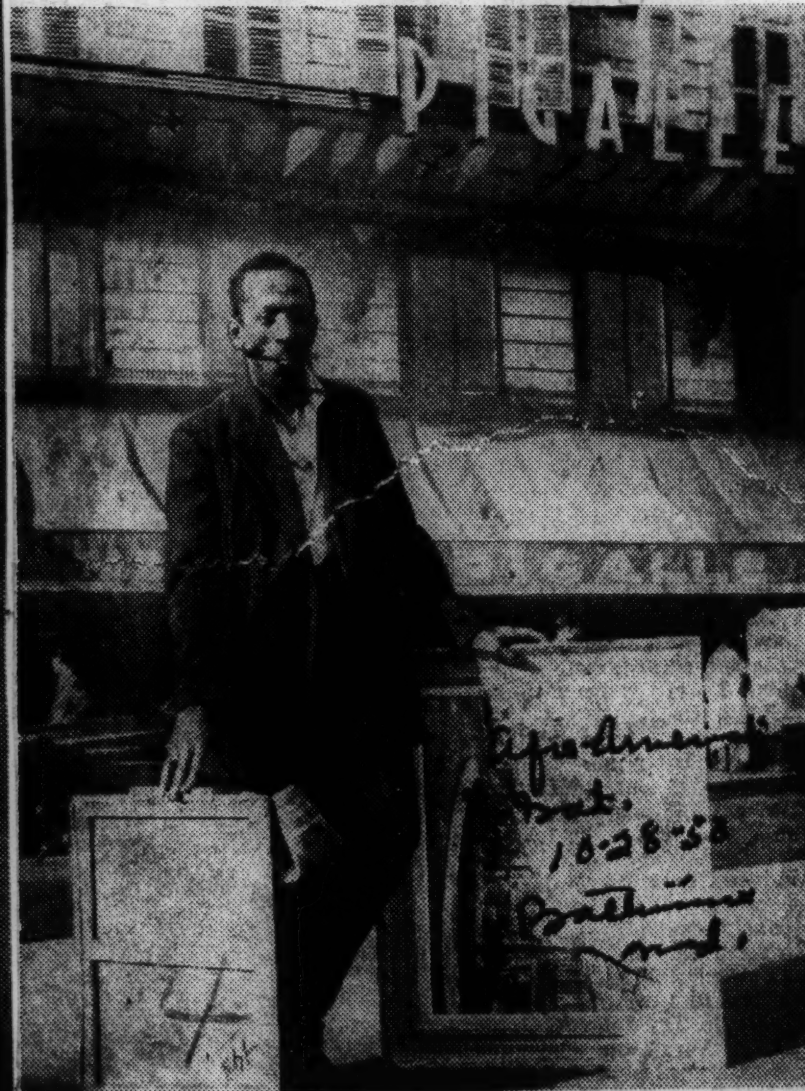
Sculpture by Ben Enwonwu, currently on display at Howard University

in American History" to be held the end of the week.

On Friday, October 27, Elizabeth McCausland, editor of the catalogue for the American Processional Exhibition, will give a survey talk on the show at 3 p. m. In the evening the thriller-on-canvas "Panorama of the Sioux War," will be shown with original text to be read by John Leeper. On Saturday at 10.30 a. m. Lloyd Goodrich, Whitney Museum associate and specialist on American art, will speak, followed by Edgar Preston Richardson, also a specialist and Director of the Detroit Museum. The final lecture will be given by Henry Steele Commager of Columbia University, to be followed in the afternoon by a panel discussion led by Holger Cahill.

Lunch will be available on Saturday at the Corcoran, and reservations should be made well in advance. Those planning to attend the symposium should notify Eleanor Swenson, Curator of American Art, at the Corcoran.

To Return Home From Paris



Danforth Golman, artist, dress designer and hat maker of New York has been studying in Paris under the GI bill for the past three years. He plans to return to the States on Nov. 1.

some of the famous models of Paris, and a book of work featured in a national magazine in the USA.

When Golman sails on the Freach liner *Liberte*, Nov. 1, he will take 20 of his paintings with him. He plans to have an exhibition of his work on the ship—and has already been invited to have a showing in New York at the Waldorf-Astoria Hotel.

Plans USA TOUR

Making a cross-country tour, he hopes to show his pictures all the way from East to West, then go into the hat and dress designing business in Los Angeles.

He doesn't know which type of art work he prefers; he works at all three on alternate days. Some of his pictures actually look like photographs, so skillfully does he handle his paint and brush.

This statement by Danforth Golman, young American artist, designer and hat maker, is a rather modest summary of what he has achieved considering the favorable noise he has created here in French art circles. And what he is liable to do when he gets back to the States.

Triple-threat Golman, as they call him, designed two hats for Lena Horne when she was here, and she eagerly accepted them. He has had his paintings included in an exhibition at the Grand Palais. He has designed dresses for

GOLDMAN CALIFORNIA BOUND:

GI Art Student Hit
in Paris, Home Soon

a good deal for me. I've had three years of study. I've made some what of a reputation for myself. And now I'm going back home and can try to make some money."

By OLLIE STEWART

PARIS—"The GI Bill has been trv to make some money."

During his last two weeks in his Pictorial studio, he completed four paintings, which were ordered by an American who admits he expects them to be worth a lot of money in later years.

Oil Paintings at \$3— By an Artist With TB



James Barrow, with one of his teachers, Miss Elizabeth Dubreuil, in his bed in Sea View Hospital.

Photo by DeMarsico.

Staten Island Hospital Patient, 19, Dreams of New Life When Cured

James Barrow, 19 and a mighty sick boy, though mending, is downright modest about his painting. But he does, in a sort of feeble way, come when he might sell a few.

Just a few, and not for much. He made that plain in an ad he had roughed out. It offered water colors and oils as Christmas presents, the former priced at one dollar each, the latter at three dollars, all unmounted.

"I don't expect many replies," he said cheerfully. "The ad's going to run only in the Messenger."

A Hospital Paper.

The Messenger is the mimeographed, now-and-then newspaper circulated among pupil-patients of the city-owned tuberculosis hospital on Staten Island. James is its illustrator and he is in Sea View because he has had tuberculosis for four years.

"We're mighty proud of him," said Dr. J. F. Klein, medical superintendent. "Professional artists tell him he can really go places. He's proof, too, of what a rehabilitation program can do. Paintings can give him a new life when we've cured him. He's the best we've ever had in the hospital or school."

The Sea View school, in which

James is now a high school senior, is the pet of Herbert S. Walsh, principal of P. S. 30 on Staten Island. It used to stop at the eighth grade. But tuberculosis refuses to stop at the eighth grade, so Mr. Walsh has built the venture into a kindergarten-to-high school project with 75 pupils, five classrooms and nine teachers.

Materials Supplied.

"Mr. Walsh keeps a special watch on James," said Miss Elizabeth Dubreuil, one of the teachers. "Painting materials cost money, and James' family hasn't too much. But Mr. Walsh interested P. S. 30's Parents and Teachers Association, and now James gets all he needs."

James came from North Carolina 10 years ago with his parents, a brother and three sisters. The family lives at 840 7th Ave. Bx., and the father is a movie usher. The family name is the same as that of Heavyweight Joe Louis. "But," said James, "we're no kin. He comes from Alabama."

James has been painting seriously for only two years.

He has already won one prize. Last February, in a public-parochial competition sponsored by the Richmond Dental Association, his

poster won first place and a gold wrist watch. And right now, as helpful maybe as the new medicine, he is having his first one-man show.

Eyes on Metropolitan.

Twelve of his oils and water colors are in exhibit in Brooklyn Technical High School, headquarters for the High School of the Air, which helps Miss Dubreuil teach James English, civics, American history and biology by radio.

When he talked of his exhibit, James' gaze drifted distantly through his 5th floor window. For a moment he was a young artist looking far, far beyond a first one-man show. He was looking perhaps to a day when one of his pictures might hang even in the Metropolitan.

A fellow can dream, can't he?

Nigerian Artist Shows Painting And Sculpture

Hunter Exhibit Inspired
by Culture, Impressions,
People of Native Land

Ben Enwonwu, a twenty-nine-

year-old artist, of Nigeria, West Africa, who arrived here last month with twenty-seven crates and packages ranging in size from a coffin to a shoebox, set their contents on show yesterday in the exhibition rooms of Sara Delano Roosevelt House, of Hunter College, at 49 East Sixty-fifth Street.

The contents, which will be on view through Dec. 4, include a collection of oil, gouache and water-color paintings, and wooden sculptures, many partially abstract, other more conventional, but all inspired by impressions, people and culture of Nigeria. The exhibition is sponsored by Touissaint L'Ouverture Society, a student group at Hunter College.

Mr. Enwonwu, wearing a gray suit and vest and vivid scarlet tie, described his arrival with all these wares "a great tug of war," and hoped for an easier departure aboard the Queen Elizabeth on Dec. 8. By that time he hopes to have sold all but two of the works on exhibition here.

Painting of Native God

One of the two he does not want to sell is a painting of Olisa, in the Nigerian faith, the god of gods.

African Artist's Paintings on Display



Ben Enwonwu, of Nigeria, holding his "Head of an Hausa"

Mr. Enwonwu remembered the stories his grandmother had told and painted from these recollections.

"Olisa is powerful and calm in his wisdom," Mr. Enwonwu said. "Nigerians, however, generally make libations to the lesser gods. The other gods are mediators—but in extreme cases of great difficulty a person can stretch his hands to Olisa. He's quite a peaceful god, as you can see."

To a Western mind, however, Olisa seemed the opposite. Serpents kissed stark hands, a ghastly body-guard maintained a fan, gangling creatures played about the totem poles surmounting Olisa's throne and smoke emanated from the god's stern mouth. Olisa wore a headdress of white plumes, which, Mr. Enwonwu explained, is merely a traditional badge of authority.

Mr. Enwonwu said he would place this work in a Nigerian museum on his return. He is slated to take charge of the art department of the university at Ibadan, and other duties include the direction of the art section of the Ni-

gerian Colonial government. Traces Career to Childhood

The other work Mr. Enwonwu wishes to keep is a head of Osagboivo, a woodcarver of Lagos, the capital of Nigeria, sculptured in ebony.

He once lived in a thatch-roofed home in Onitsha, in the southeastern part of Nigeria. He found himself unpopular with other children and resorted to carving a world of his own. His first model was his father, whom he mimicked incessantly. He cut bamboo and a plant cane hedge, and, to his mother's chagrin, littered the grounds with chips as he fashioned "the reverend fathers and fashionable ladies, and put clothes on them, and bridges of sand and cigar boxes with bamboo wheels."

This manifold activity was channeled to modeling tea cups and saucers of clay, and tracing mango leaves, in parochial school, and later carving in elmwood and Indian mango, which is harder than ebony, and learning how alabaster and bronze could best serve his technique.



There is a great feeling of pride in being able to return to one's mother after achieving success. Beauford Delaney, who has gained wide recognition in the East, is shown with his aging mother, Mrs. Delia Delaney, on his return to his home, Knoxville, Tenn., where they look at one of his sketches.

Artist Returns Home After Achieving Success

KNOXVILLE, Tenn.—To see his aging mother and to revisit scenes of his youth, Beauford Delaney, an artist who has gained recognition in Boston and New York, has returned to Knoxville after an absence of ten years.

He first left East Tennessee in 1924 when a group of his schoolmates at Austin High School and some of his teachers had enough faith in his talents as a painter to stage a benefit show to send the friendly youth to a Boston art school.

TERMED "TOPS"

The budding artist was awarded

HIS FONDEST DREAM

One of Delaney's fondest dreams has been to return to Knoxville and paint in the South where he can be with his mother, Mrs. Delia Delaney, and his brother, Samuel Delaney, 815 E. Vine Street.

The artist, who also teaches painting, still recalls the vivid colors of the South and wants to try to recapture them as he remembers them as a boy playing in Knoxville. Joseph, his brother, also an artist in New York, visited Knoxville at Christmas.

Prize-Winning Sculptor



Eddie F. Jordan (left) of the Claflin College art department, who won the \$250 sculpture award at Atlanta University's formal opening of the ninth annual exhibition recently. President Rufus E. Clement of Atlanta is seen discussing the prize-winning piece with the sculptor whose primitive Madonna and Child won the unanimous approval of the judges.



I'd like to see more of her paintings which are strong, dramatic and highly socially significant. If you got to the big town this is one place that you should visit. Your friends will appreciate the unique gifts that you get for them at the Bazaar.

I saw Gregory Paschal, the young man from Chicago with the Robeson—like voice. He said that he had been auditioned to appear on the Telephone hour. I wish him all the luck in the world for he deserves it. Remember the name for you will be hearing about him but soon.

Atlanta
I visited with Charles White, the painter, who gave me a copy of a terrific linocut block print that he had just pulled of the famed Negro blues singer Bessie Smith. I will treasure this gift. Mr. White is preparing for a show at a downtown gallery. His show last year at the A. C. A. gallery was a terrific success. Watch his work.

I also had the pleasure of meeting my friend and fellow artist from Berkeley, Calif., Harlan Jackson, who is making his home in New York and who is making a name for himself designing superb furniture for the firm of Bates and Bates on 129th St. I visited the shop and watched the workmen putting this fine modern furniture made to order together.

The Bates brothers have accounts with outstanding people all over the country who want something modern and different in furniture. I would love to have one of his book cases or desks in my home. Maybe someday.

Lonely World with
TENANT FARMHOUSE
5-17-50

IN HUTCHINSON EXHIBIT — These two paintings, "Tenant Farmhouse" and "Night", will be among the many to be placed on exhibit by Miss Mary Elisabeth Hutchinson, outstanding artist, at the West Hunter Street Library from May 21 through June 4.

Miss Hutchinson, who has enjoyed the courtesies and honors of the principal art galleries of New York, Chicago, Boston and Atlanta, expresses particular pride in these exhibits because they were painted out of her contacts and experience.

Tenant Farmhouse was painted two Summers ago partly from location in Coweta County in the town of Roscoe while she was visiting. The setting was immediately across the road from where she resided and the home was that of another of her subjects, Uncle Marshall.

The Woman's Viewpoint

By MARGARET G. BURROUGHS
FOR ANP

I just got back from New York or the Big Apple as it is called in the vernacular. The town is still as grand and glamorous as always. As I have said in this column before, be sure and visit New York. It is a real experience. It is a city of striking contrasts. If you have something in your home town that's big, New York has something twice as big. I should say three *ways*.

Here, the swank rubs shoulders with the slums—and New York has some terrific *shows*. Better than anything that you or I can boast

from our home towns. Here, you find people from all over the world and from all over America, white people, black people and brown people all mixed up together just as they should be.

Atlanta, Ga
I seldom feel that I am a Negro, a marked person, when I am in New York. I visited the Afro Arts bazaar on 125th Street. It is a unique business and cultural venture organized by our own Etta Moten Barnett, the charming and talented contralto; Mrs. Contee Cullen, wife of the late celebrated poet and Mrs. Estelle Massey Osborne, prominent New York Civic and social leader.

The affable painter Samuel Countee guided me through the

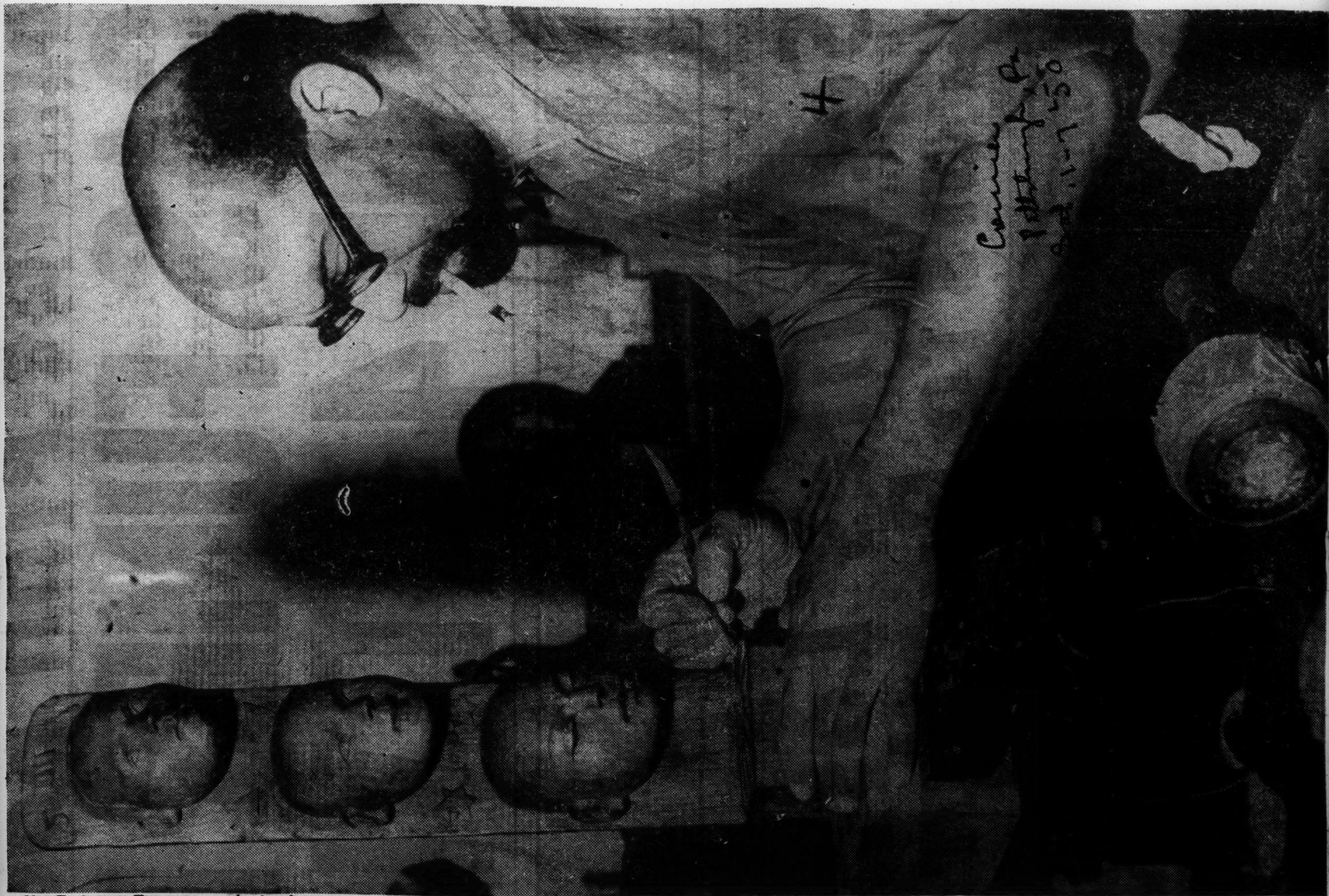
special event will be the Percy Puppet Show at seven o'clock at which time children and adults will be welcomed.

Sunday May 28 from five until eight the artist will give gallery talks that will be followed by a question and answer period.

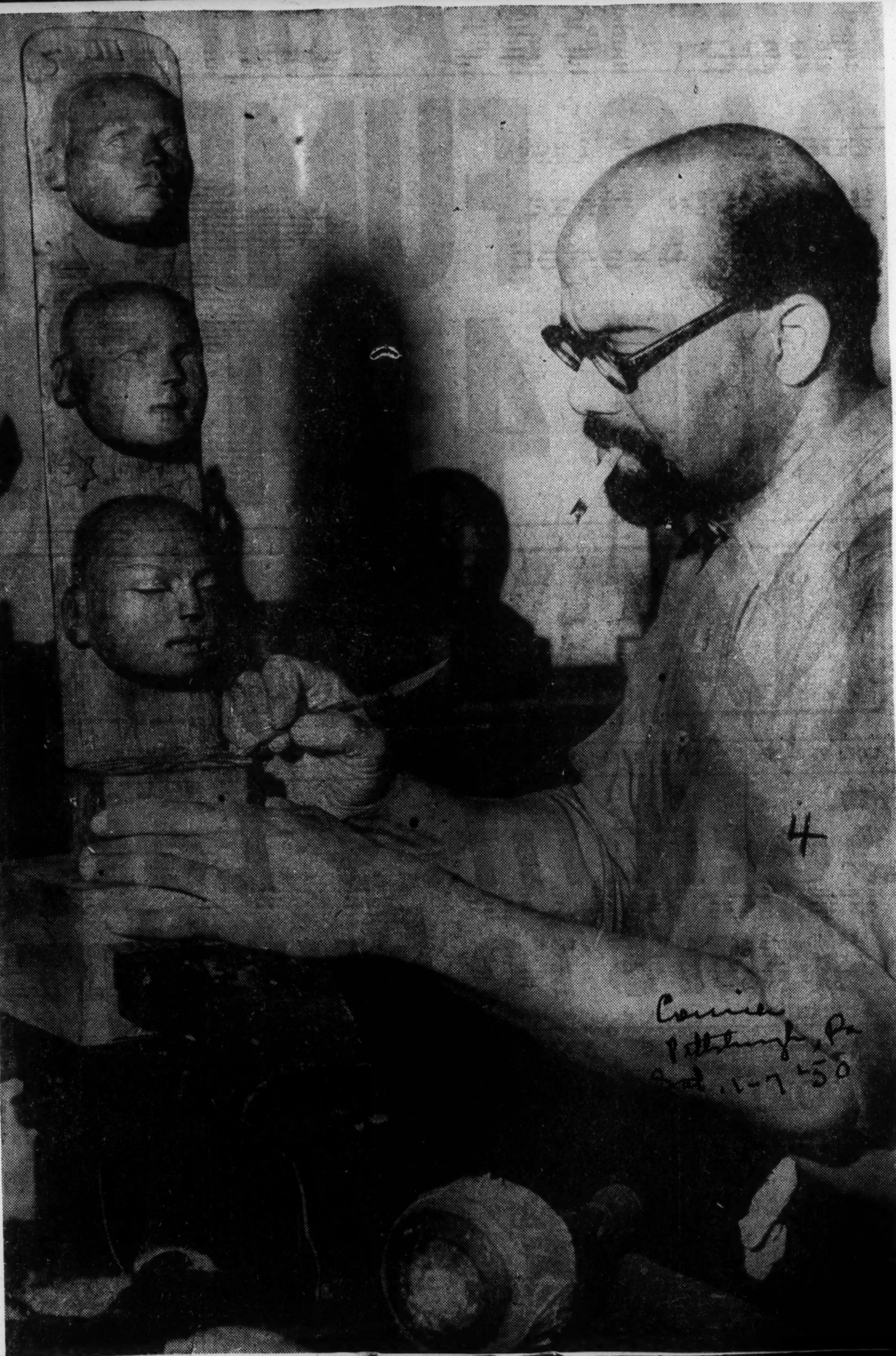
Sunday June 4 the artist will hold a discussion on Modern Art. lovely shop and gallery. Featured were the arts and crafts of Negro artisans not only in Africa but in our own country. I saw African masks, sculptures, textiles, Benin bronzes, jewelry ceramics and hand made leather goods. Mrs. Cullen stated that the presence of the shop and galleries in the Negro community had given the Negro people a new sense of pride awareness of the artistic accomplishments of the Negro people.

In the downstairs gallery of contemporary Negro art, I saw an excellent showing of paintings by such artists as Samuel Countee, Charles White, Ernest Crichlow, Frank Neal, William Artis Hubert Delaney and many others. I was particularly impressed by the work of a Negro woman painted Barbara Anne Belle.

"NIGHT"



His Prizes Return—Lost when Paris fell to the Germans in 1940, six pieces of striking sculpture were returned to London last week, to their creator, big, bearded Jamaica-born Ronald Moody, after months of negotiations and form-filling. — Keystone Photo.



Conrad
Pittsburgh, Pa.
Feb. 1-7-50

His Prizes Return—Lost when Paris fell to the London. Dr. M. Joseph Mitchell, general secretary of the League of Colored Peoples, brought the unusual pieces back of striking sculpture were returned to London last week, to their creator, big, bearded Jamaica-born Ronald Moody after months of negotiations and form-filling. — Keystone shown here working on "Three Heads" in oak at his studio in photo.

African Artist Receives Rave Notices



SCULPTOR IN FIELD OF FIGURES — Ben Enwonwu, brilliant 29-year-old Nigerian sculptor, stands in a field of his modernistic figures as his second London exhibition opened recently. Born in Southern Nigeria, he received training in art at Oxford in 1944 and has gained world-wide fame.



Memphis James Wored
LINCOLN UNIVERSITY (MO.) ART STUDENT WINS AT MISSOURI STATE FAIR — JEFFERSON CITY, Mo. — TED DEAN JOHNSON, senior art major at Lincoln (Mo.) was awarded the first prize in oil painting in the Fine Arts competition at the recent annual Missouri State Fair in Sedalia, Mo.

He won the prize for his large full-length portrait of a Mexican girl entitled "In the Patio." The painting is done in a realistic manner with rich coloring.

Johnson, a native of Lawton, Oklahoma, and ex-G.I. served in the Pacific Theatre during World War II.

Va. State Gets Fine Arts Collection

apw-america
2-2-50

PETERSBURG, Va.—Robert A. Jackson, artist and art patron, presented a fine arts collection, including a number of very rare pieces, to Virginia State College on Feb. 8, during an informal tea that featured the presentation and acceptance ceremonies.

The collection includes such rare works as an original William Blake etching, only two of which are in existence; four original Latin works dating from 1508, a History of the Reformation—a hand-written volume dating from 1532, and etchings by Whistley, Hallan and Murgkmiar. Preceding the ceremonies, which began at 4:30 p.m., Mr. Jackson held an informal press conference, during which he was interviewed by and chatted with members of the working press.

Deaf Artist Designs Match Covers

EDITOR'S NOTE: Presented as a special service to youth by this newspaper in co-operation with the National Urban League's Vocational Opportunity Campaign.

March 12-19, 1950.

ST. LOUIS—When is a handicap not a handicap? The story of Archie Drapery Marshall, 25-year-old commercial artist with the Universal Match Company here, provides an inspiring answer.

At first it is difficult to imagine that Marshall knows anything at all about handicaps. He is young, successful and respected by his employers and fellow employees.

As Universal's clients discuss the eye-appealing designs for the match book covers which Marshall creates for them, they are impressed with his ability and confidence.

Totally Deaf

But Marshall is totally deaf. When he was six years old, spinal meningitis cut him off completely

from the world of sound. Young Marshall considered this unfortunate, but he was determined that it would never stand in the way of his career.

He attended the St. Louis elementary schools and special classes at the Henry Turner School for the Physically Handicapped where he mastered the lipreading process.

At Vashon High School, he won membership in the National Honor Society and received a four-year scholarship to the Chicago Art Institute. From the Institute, Marshall received his diploma and two coveted awards for excellence in Art.

Handicaps Didn't Stop Him



apw-america
2-25-50

Archie Drapery Marshall, 25, commercial artist with the Universal Match Co., St. Louis, Mo., refused to let the fact that he is totally deaf stop him. His story is an inspiring answer to those youngsters who ask "Can I do it?"

Benefit Show for His Scholarship



James A. Johnson, youthful portrait painter, of 414 S. Paca St., whose career is being sponsored by the Gay Duchesses Club. Proceeds from their midnight stage show at the Met Theatre, Friday, March 3, will go towards his scholarship. He's shown holding photo of Mrs. Lloyal Randolph, which he is doing in oil.—(Henry I. Phillin Photo)

Amateur Norfolk Artists Paints In Shoe Shop



Taking time out from his shoe repairing duties to add finishing touches to one of his paintings, is Solomon Griffin Jr., of Norfolk. Mr. Griffin is employed in his father's shoe repair shop at 224 E. Brambleton avenue where the picture was taken. Although he has never had an art lesson, the talented amateur has pursued art as a hobby all his life. The picture on which he is shown working was copied from a newspaper clipping. He does much of his painting in the rear of the shoe shop, and hangs the finished products along its walls.

Some N. Y. Winners in High School Art Contest



Six of the sixty-seven students from the New York area who won prizes in national contest sponsored by "Scholastic Magazines," with their entries. Left to right, front row, Frederic Fuchs, first-prize winner in the fine arts class; Nick Ample and Phyllis Amandolini; rear row, Ruth Gregory, Wallace Pegler and Hazel Sara First. An exhibition of the high-school art will open

Monday in the sixth floor auditorium of Gimbel's department store class to be awarded to a New York student was won by Frederic Fuchs, eighteen, son of Mrs. Emma Fuchs, of 65, Jessup Place, the Bronx. Mr. Fuchs won first place in oils with his "Figure in Window." He won \$50 and a one-year scholarship at the California School of Fine Arts, in San Francisco. He also won an honorable mention in the national show, which was held in May at the Carnegie Institute, at Pittsburgh.

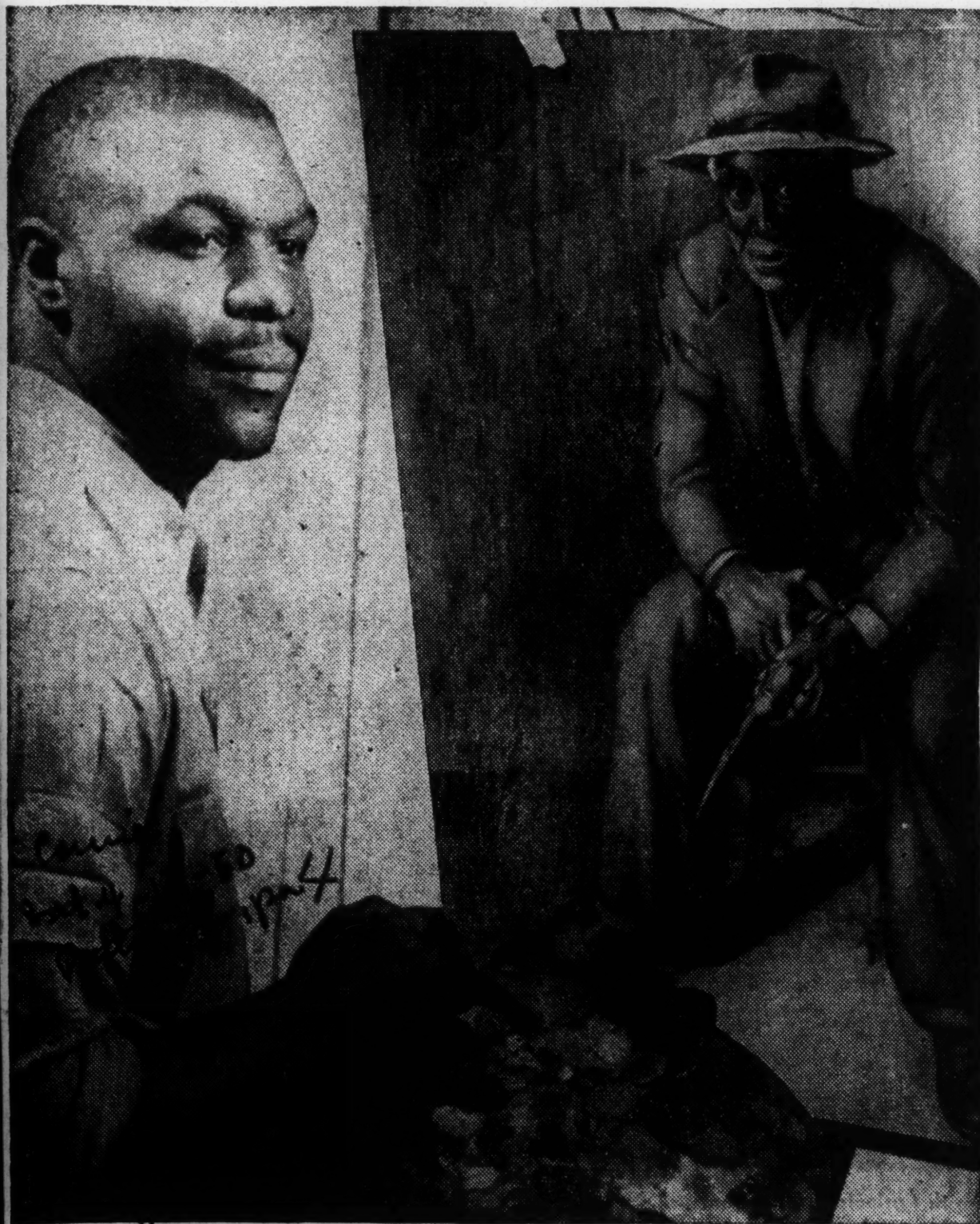
Prize-Winning High School Art To Be Shown

67 N.Y. Area Students Won National Contest Awards; Exhibit to Open Monday

An exhibition of prize-winning works from the twenty-third annual National Exhibition of High School Art sponsored by "Scholastic Magazines" will be opened to the public at 11:30 a. m. Monday in the sixth floor auditorium of Gimbel's department store. Of 747 national winners in twenty-nine separate classifications, sixty-seven are junior or senior high school students of the New York Metropolitan area. The only first prize in the fine arts

A student at the High School of Music and Art, Mr. Fuchs said the painting, a romantic study of a sombre-faced figure in a room, was not his best work. He said it was not as "mature" as some of his other work in which he said he was "revolting against all extreme trends"—both modernistic and traditional. The Leisser Memorial Award of \$30 for a work showing the "keenest observation of environment, customs and manners" went to

Marion Radis, seventeen, of 167 Bush Street, Brooklyn, whose confinement to a wheelchair has permitted her to leave her home only twice in her life. Miss Radis has received her schooling at home through the Division of Physically Handicapped Children. She won the award with a watercolor of women chatting against a background of tenements. The prize-winning works, which are being shown outside Pittsburgh for the first time, will be on exhibition at Gimbel's through July 29.



Top Prize Winner—James Reuben Reed, Boston (Mass.) artist, shows his canvass in oil entitled "Depressed," which was acclaimed the top prize-winning painting at the ninth annual Atlanta University exhibition of paintings,

sculpture and prints by Negro artists. His prize was \$300. Reed's paintings have been shown at the Boston Art Club, the Twentieth Century Club of Boston and the Boston Horticultural Society.

Negro Portraits On Exhibition In Dayton, Ohio

By KATHRYN PINKNEY

DAYTON, Ohio — (ANP)—Recently the Dayton Art Institute had on display the exhibition entitled "Portraits of Outstanding Americans of Negro Origin." Isment about the school, the Afro was a most successful showing. Arts Bazaar said: opening with a preview at which Dr. Charles H. Wesley, president of Wilberforce State college, spoke.

The exhibition was brought to Dayton under the joint sponsorship of the Church Federation of Dayton and Montgomery County and the Dayton Urban League through the generosity of the Harmon Foundation of New York.

The portraits were by Mrs. Betsy Graves Rayneau and late Mrs. Laura Wheeler Waring. They are of outstanding American Negroes. The exhibit brought forcibly to the attention of the public the scope and content of the American Negroes' contribution to our country's cultural and scientific life.

Mrs. Rayneau spoke at the opening of the exhibit, and also in the galleries during its showing. Later she gave talks at the YMCA, Wilberforce State college and Dunbar high school in Dayton.

The Dayton Urban league entertained at tea in the gallery during the first week, and Miss Betty Jane Dugger from the league, remained on duty during museum hours to answer questions concerning the portraits and their subjects.

During the three weeks the portraits were on display, 43 student groups numbering almost 2,000 asked for conducted tours of the exhibition. Approximately 20,000 people visited the galleries while the portraits were in Dayton.

Afro Arts Bazaar Opens New School

NEW YORK. — (ANP) — The Afro Arts Bazaar this week announced the beginning of a new school, the School of Fine Arts and Crafts.

This school will be designed to help not only the beginner, but the advanced student and the professional. In its statement about the school, the Afro Arts Bazaar said:

"We believe that this institution will give young people a means for self-expression and that it will bring to all a better understanding of the creative fields."

Establishing this school, the statement said, is keeping with one major objective of the organization, "to encourage young people in the fields of the arts and to stimulate in the community a sense of appreciation and enjoyment for the best in art."

Courses to be offered are as follows: Fine arts—painting and drawing, beginners and advanced; portrait classes, and technique courses in fresco, mosaic, encaustic, tempera, and sculpture. Crafts—leather and metal.

For more details persons interested in this school may write to The School of Fine Arts and Crafts, 7 W. 125 St., New York 27, N. Y.

Samuel A. Countee is director and teaches the painting and technique class. Alberto Sabas teaches sculpture, and John H. Jones teaches leather.

'Colored Christ' Painting in Museum



Nola Hatterman, noted Dutch painter, exhibits her famous "Colored Christ" painting in London, pointing out to Ronold Moody, Jamaican artist, her motivation for making Christ a Negro. "God," she says, "is Universal and therefore of any color." The artist sees the crucifixion and the lynchings of Negroes as both representing persecution. Painting will be returned to the Amsterdam Art Museum, which purchased it.

Atlanta U. Offers \$1,400 Prize In 9th Annual Artists' Exhibitions

ATLANTA, Ga. — Negro artists, who heretofore have participated in the annual competitive exhibitions sponsored by Atlanta University, as well as those who have never taken part in this or any other exhibition, are invited to enter their works in the Ninth Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists to be held at Atlanta University, April 2-30.

For the 11 best works of art submitted, in the opinion of the judges, Atlanta University will award cash purchase prizes total-

ing \$1,400. All prize-winning paintings, sculpture and prints become the property of Atlanta University and will be added to the very representative collection which the University is assembling. Only ten of the awards are selected by the judges. One, in the oils group, is selected by popular ballot.

For those artists who prefer to work in water colors, pastels, or gouache, there are two awards of \$125 and \$75. Sculptors may win up to \$350 for their work in wood, stone, plaster or bronze.

Awards in the Graphic Arts total \$50.00. For lithographs, wood or linoleum block prints, etchings,

silk screen prints, or pen or pencil drawings, there are three awards: \$25, \$15, and \$10.

An important stipulation of the competition is that only original art works will be eligible.

Entry blanks must be received by Atlanta Univ., no later than March 15, and all art works must be received by March 18.

Sculptor Meets Success In U. S.

NEW YORK—(ANP)— Bon Enwonwu, the Nigerian sculptor, has met with considerable public appreciation during his brief stay in the United States.

Enwonwu has given lectures at Columbia University, at Bennington College in Vermont and at Syracuse University. In the latter institution he met the world-famed sculptor Miroslav and spent some time with him.

The sculptor from Nigeria was a guest at the Albert Schweitzer festival in Boston last month and last week exhibited his work through the cooperation of the Harmon

Artist Discusses His Work



LIBRARY ART EXHIBIT . . . Mayme Johnson, a visitor to the 135th St. Branch Library Student and Guest art exhibit, talks with one of the guest artists, Junius Redwood, in front of his painting, "The Ghetto." The exhibit, which began on Nov. 14, will end on Dec. 31.

foundation at the Sarah Delano Roosevelt house, Hunter College. Earlier he gave a successful exhibit at Howard University.

Opportunity For Negro Students

Negro high school youth of the state will, this year, for their first time, compete in the Georgia division of the nationwide art contest, sponsored by Scholastic Art Awards. In years past, the competition was limited to white youth only. However, a year ago, Miss Beatrice Stafford instructor of art at the Booker T. Washington high school, took the initiative and submitted directly to the national director at Pittsburgh, a specimen of the works of one of her students. It was a water color creation. And to her genuine satisfaction and to the surprise of her pupil, James Malone, who came away with the George H. Clapp award of \$50 out of 100,000 entries at the Carnegie Institute's Fine Art Galleries.

Accordingly, through the generosity of the Rich's Department Store of Atlanta, Negro pupils from the seventh through the twelfth grades, throughout Georgia, will have this opportunity to enter their works. Their works will be forwarded to Rich's and from there it will be placed on display at the new West Hunter Street Library from February through March 11. The same judges who appraise the works of white entries will also pass upon the merits of the entries from the colored schools.

The expenses will be borne by Rich's, who is acting as co-sponsor in Georgia. The company has named Miss Stafford as its representative among the colored high schools, and as such, she will work with the principals and otherwise encourage the students.

For this generous step, Rich's is to be congratulated. There ought never be any reason why talent should be discouraged or ambition stifled. It is now a foregone conclusion, even among those who may be possessed with racial antipathies, that Negroes, when given the proper encouragement, in art, music and other fields of creative endeavor, make excellent records.

We wish, however, that the sponsors could have seen fit to display the works of the white and Negro pupils at the same place, since many hundreds more citizens would inspect these works during the course of a week at some centrally located spot instead of at the library, where they must make a special trip unlike the whites, who will be shopping anyhow. For true art knows no color line, nor race nor sex. The scientist perhaps who may even bring the third dimension to television and the movies, the cure to cancer or an effective defense for the hydrogen bomb may reside under the skin of a Negro.

Lincoln (Mo.) Art Student Wins Prize

JEFFERSON CITY, Mo. — For winning second prize in sculpture with his "A Nymph at Rest," exhibited at the annual Missouri State Fair, Oliver Eubanks, senior student with a major in art at Lincoln University (Mo.) has this week received a certificate and letter of recognition from the National Urban League.

Mr. Eubanks also won third prize in oil paintings with his "Day Dreamer" and a prize for an ad in commercial art on Jackie Robinson. These were also among the Missouri State Fair exhibits of last season.

Winners Announced At A. U.'s 9th Annual Art Exhibition

The names of the ten winners at Atlanta University's ninth annual exhibition of paintings, sculpture and prints by Negro artists were released today after one of the stiffest competitions sponsored by this institution. More than 350 art works were entered by approximately 200 artists from all over the country. However, only 140 works of art by 75 artists were selected for the showing. Twelve of the exhibitors are Atlantans.

The exhibit will be formally opened to the public this afternoon at four o'clock in the exhibition gallery of the Trevor Arnette Library. The speaker will be Mr. R. Crawford Livingston, Professor of Fine Arts, Georgetown University. The public is cordially invited.

The winner of the John Hope Purchase Award of \$250 for the Best Landscape, considered the choice although not the largest cash award is John Howard, art instructor at A. and M. College in Pine Bluff, Arkansas, whose painting "Arkansas Landscape" was the unanimous selection of the judges.

Mr. Howard studied at Atlanta University in 1941 under Hale Woodruff. He was also a student of Mr. Woodruff in 1948 at New York University. He has won several honors for his paintings and his works are included in the Museum of Fine Arts in Little Rock, Arkansas, and in the Design Work Shop at Nyack, New York.

Another winner is James Reuben Reed of Boston, Massachusetts, who won the \$300 Edward B. Alford Prize for the Best Portrait or Figure Painting. Reed's single entry was a huge canvass of an aged Negro whittling a stick which he titled "Depressed." It was also an unanimous selection.

Merton D. Simpson of Brooklyn, New York, took the first Atlanta University Purchase Award of \$150 for his oil painting, "Portrait of the Wise Men." He is a student of New York University and employed as a frame-maker.

In the Water Colors, the first Atlanta University Purchase Award of \$125 was won by Warren L. Harris of Brooklyn, New York, for his painting, "East River," and the second award of \$75 was won by Estella W. Johnson of New York Street, New York City.

The sculpture winners were Ed die Fred Jackson of Orangeburg,

South Carolina, who was awarded the first prize of \$250 for his plaster figure which he called "Maddonna and Child"; and John V. Rhoden of New York City, whose Female Figure took the second prize of \$100.

Atlantans whose works are represented in the showing are Clarence Heath, James H. Malone, Jewel W. Simon, Homer Swann, Annie Burns, Donald K. Greene, Arthur Sherrod, Ammer L. Waters, Harold Ramsey, Winfred R. Stroud, Mary Parks Washington, and Austella Walden.

The exhibit will be open throughout the month of April. It may be seen Monday through Friday from 2:00-5:00 p. m., and Sundays from four until six o'clock in the afternoon.

Langston Art Head And Student Show At Tulsa Exhibit

LANGSTON, Okla. — Professor E. J. Brown, head of the department of art at Langston university, and one of his advanced students, Robert Green, will be represented in the tenth annual competition for Oklahoma Artists, beginning next week at exclusive Philbrook Art Center, Tulsa, Oklahoma.

Professor Brown's painting entitled "Warm-up" and Green's "Stampede" were among the 122 paintings selected out of 418 entries. Widely acclaimed as artist and teacher, Professor Brown has headed Langston's art department for twenty-six years. Although, he is the oldest faculty member in point of service, he is one of the youngest in creative ability.

For years he was the realist who interpreted Langston. But in recent years, he has changed to the more abstract or modernist style. Last year, Professor Brown's "Castle Brands" and abstract composition was exhibited at Philbrook.

He has exhibited six times at

Professor Brown was elected to membership in the Association of Oklahoma Artists four years ago. "because they Green, a junior majoring in art, hails from Tulsa. He is a graduate of Douglass High school, Bartlesville. Negro institutions, which are be-



Atlanta Ga.
BOSTON ARTIST AND \$300 PRIZE - WINNING PAINTING—James Reuben Reed of Boston, Massachusetts, whose prize-winning canvass in oil, titled "Depressed," received the top cash award of \$300 at Atlanta University's Ninth Annual Exhibition of Paintings, Sculpture and Prints by Negro artists.

A one-time student of the Scott Carbee School of Art, Reed's paintings have been shown at the Boston Art Club, the 20th Century Club of Boston and at Boston's Horticultural Society. A. U.'s 9th annual exhibition opens today.



Dayton, Ohio 2-17-30
PROMISING YOUNG OHIO ARTIST is Jimmy Cooper of Dayton, who has received wide acclaim from noted art critics throughout the country for his mural paintings. A student at the Dayton Art Institute, young Cooper was recently hired by The Dayton Citizen as a cartoonist. Here he is shown with his masterpiece, "Star Dust." He will soon tour Ohio to lecture.—Photo by courtesy Dayton Citizen



Dayton, Ohio 3-18-30
 Pictured left to right is Mr. Lawrence Jones, Art Instructor, Jackson College, discussing with Dr. Charles C. Dawson, Curator, Tuskegee Carver Collection; and Dr. V. Horatio Henry, British Anthropologist, currently a member of the faculty at Jackson College, the *lives of* statue, exhibited during the Africana.

Rankin File

Isaac Hathaway: He Put
Booker T. On A Coin

By Allen Rankin

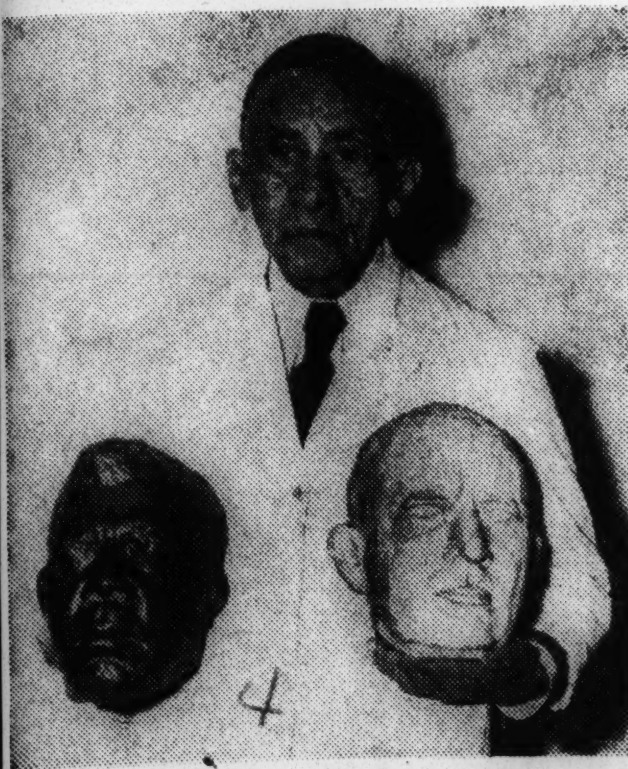


IT sounds like Isaac Hathaway, 76, is talking to himself. But in his workshop at State Normal College here, the distinguished Negro sculptor and ceramist is really talking to a statue—the statue he made of George Washington Carver. *Admission Alabama Journal*

"Well, George," he says, "I told you I'd do it, didn't I? I wish you could see this now, George." And Hathaway holds out for the statue's observation some new pottery he has made. "Look at it, George. That cup is as translucent as China—and all made from Alabama clay!"

Isaac Scott Hathaway, now head of ceramics at the college is a man with the stamp of the same simple, humble greatness as his departed friends, Dr. Carver and Booker T. Washington. *Sum. 12-17-50*

He could tell the statues of those Negro leaders many things about how he has carried on in their tradition for the betterment of his race.



Hathaway with masks of Booker T. Washington and Sen. Lister Hill. He did Hill's mask "Because Mr. Hill said something nice about my sister in a speech."

college in the Deep South, (Auburn) Once when invited to a tea at the University of Alabama, he called to make sure there was no mistake. "We want you by all means," he was reassured. He went and was respected as the artist he is.

Known as "the dean of Negro ceramists," he is the first man ever to develop translucency in Alabama clay.

He is the first Negro in America to claim the honor of designing a memorial coin. He put the face of Booker T. Washington on the American 50-cent piece coined in his memory.

Hathaway founded the department of ceramics at Tuskegee Institute. He is the first Negro ever asked to assist the faculty at a white

'Who Are You?' Asked Booker T.

There's a story behind the Booker T. Washington Memorial coin issued in 1946.

In 1907, Hathaway, then a struggling young sculptor in Washington, saw his idol, B. T. Washington, ride by in a carriage. He ran after the carriage for blocks until Washington got out at a store.

"How do you do?" the then ragged Hathaway introduced himself.

"Who are you?" said Booker T., failing to take the extended hand.

"I am Isaac Scott Hathaway. And I'd like to make a mask of you for a statue."

Booker T. brushed him off with, "Come to Tuskegee sometime and I'll let you do it." He thought that was the end of it.

The persistent Hathaway soon appeared at Tuskegee. He had put on art exhibits to make the money for train fare.

The bust he made of Booker T. and the resulting statue, was the only one made from life by any sculptor in his lifetime.

Little did the Negro leader know that the poorly dressed young sculptor would do more to perpetuate his memory than anyone else, and would, indeed, be a famous Negro in his own right.

A New York artist, Charles Keck, was originally scheduled to do the Booker T. Memorial coin. Hathaway made a special trip North and asked for a chance to design the coin. Since he offered his services free, no one could object. Hathaway's design was chosen over Keck's and millions of coins struck of it.

'I Make The Clay Behave'

In earlier days Hathaway also idolized George Washington Carver, and at every opportunity showed the Negro scientist what he was trying to do with Alabama clay.

"Is this our clay?" Carver would ask, startled by the beauty of Hathaway's pottery.

"Yes."

"Well, how do you do that?" Carver would ask. And Hathaway would answer: "I make the clay behave."

Today the man who has made clay behave occupies more space in "Who's Who In Colored America" than U. N.'s Ralph Bunche. The elite "Kentucky" Magazine of his native state has eulogized him as a "genius."

Hathaway had his first studio in a chicken coop in the backyard of his family shack down by the railroad tracks in Lexington.

A small boy he was called "Pune," because "I was so puny." He did his first sculpture and painting on a forbidden peach tree. The job was so excellent his father never learned Pune had broken a limb off the tree.

The only degree the distinguished Negro holds is a "C. W.—" Capacity for Work. He attended Chandler School and the Boston Art College, "but that was in the days before they gave degrees."

As a small boy he was flogged for "drawin' pictures in school" and dulling his grandfather's chisels on stone, but he persisted nevertheless.

A Suicide Case, A Funeral

The famous Wayne suicide case in Louisville in 1904 first brought the Negro sculptor into the national spotlight.

Wayne, a sewing machine salesman of average means, took out about \$350,000 in insurance. Later he was found dead. The insurance company tried to prove suicide to avoid paying double indemnity. A plaster model of the death scene was needed. Hathaway proved to be the only man who could make a 9 by 16 foot plaster mold of the death scene at that time.

His model helped the insurance company get a compromise decision.

The first mark Hathaway ever made of a dead man's face, he made without permission of the deceased's family—in fact, against their positive objections.

He bribed the undertaker to let him make the mask while the family was gathering for the funeral. At funeral time, he found to his terror that he couldn't remove the plaster from the subject's face. He managed to get the stuff off only with the speedy use of a pocket knife.

The experience caused him to develop a method of quickly extracting plaster from any substance. He can now impress in plaster even the hairs of a man's beard.

One Hundred Well-Known Negroes

Among his best-known busts of white men are those of General Cassius M. Clay, one-time minister to Russia, and Kentucky Congressman W. C. P. Breckenridge.

However, just as he has turned down much larger salaries at white universities in order to teach at colored ones, he has spent most of his energies in sculpting what he considers the outstanding men of his own race.

Hathaway now has 75 busts of well-known Negroes. He plans to do 100 before he dies. "I'm going to get Ralph Bunche's next, I hope," he says, "and Marion Anderson's."

'Why It's Little Lige!'

Hathaway cried the day when as a young man in Washington he saw his father, a former slave, meet the son of his old master, Garrett Davis, Jr.

Davis hadn't seen the Negro friend of his boyhood for 50 years but recognized him on the street. "Why it's little old Lige!" he

exclaimed. "What a change has come about," said the white man, "and all for the better, Lige!"

The two old men, one white, one black, stood trembling like aspens. Then the white man said, "this your son?"

"Yes," said the former slave. "He's a sculptor—going to work at the new National Museum."

"Is he now?" said the white man, joyfully. "Could that be possible now?"

It could be and was. Isaac Hathaway's consummate art stands in many of the great museums of the land. His discovery of how to make translucent tableware from Alabama clay may one day result in a great new industry.



West African Pilot
Thurs. 11-9-50 Lagos, Nigeria

BENJAMIN ENWONWU EXHIBITS AT HOWARD UNIVERSITY

Standing next to Enwonwu is Miss Mary Brady, Director of the Harmon Foundation, an American philanthropic organisation. Dr Mordecai Johnson, President of Howard University, is seen talking to Miss Brady.

Influence Of Race In Fine Arts Discussed At Yale U.

NEW HAVEN, Conn. — The Negro creative artist should be judged more as a contributor to American culture and less in terms of his race, President Charles S. Johnson of Yale University said here today.

The noted educator discussed the growing influence of Negroes in the fine arts in his address marking the opening of the James Weldon Johnson Memorial Collection of Arts and Letters at the Yale University Library.

The collection, which was founded by Carl Van Vechten some 25 years ago, contains manuscripts, letters, books, photographs and other authentic unique records on 20th Century Negro life.

The exercises were attended by a large number of persons who had a large part in building up the collection, including Mr. Van Vechten, Mrs. James Weldon Johnson, and Langston Hughes.

President Johnson, who delivered a Bergen lecture at the exercises, said "The Negro creative artists are now putting their contributions directly into the cultural stream of America."

"The brilliant white commentators from Harriet Beecher Stowe to Vachel Lindsay . . . who helped by pointing up the anachronism of a half-man in a democratic society, are being followed in turn by an equally redoubtable group who view the American scene less in terms of racial than of national cultural 'perspectiveness,'" he said.

President Johnson paid tribute to both Carl Van Vechten and to the late James Weldon Johnson, in whose memory the collection is named.

The collection, he said, "brings together two of the most significant names associated with the merging of Negro life into the mainstream of American life and culture."

"Just as Mr. Van Vechten can be regarded as the first white American writer to interpret objectively the external features of

the American Negro in a new age and setting, James Weldon Johnson can be regarded as the first Negro to provide an objective and detached appraisal of the internal working of the Negro mind," President Johnson stated.

The barrier facing Negro artists is well indicated in the life of Paul Laurence Dunbar, the outstanding Negro poet of the past century, he said. Dunbar was praised as being a brilliant spokesman for his race when actually he did not want to be judged in terms of his race, President Johnson pointed out. "Dunbar confessed that he resorted to a dialect verse to gain a hearing and then, nothing but his dialect verse would be accepted. He never got to the things he really wanted to do," he said.

President Charles Seymour of Yale and Miss Muriel Rahn, soprano, of New York City, also participated in the program. James T. Babb, Yale librarian, presided.

SPECIAL EXHIBITION
A special exhibition of materials from the collection was on display at the Yale Library following the exercises. Items ranging from original manuscripts of James Weldon Johnson to "blues" phonographic records of Bessie Smith were included in the display. Also of interest were program notes from many of Miss Rahn's past concerts along with photographs of outstanding Negro personalities taken by Mr. Van Vechten himself.

Mr. Babb announced that the exhibition will remain at the library for another month, while material from the collection will now be available to scholars and other interested persons.

Vechten Lauded For Yale Negro Art Collection

NEW HAVEN, Conn. — (NNPA) — As an unexpected feature of the exercises marking the opening of the James Weldon Johnson Memorial Collection of Negro Arts and Letters at the Yale Library, President Charles Seymour last Saturday presented to Carl Van Vechten, donor of the collection,

a special resolution from Yale Corporation. The resolution said: "Voted, to express the gratitude of the President and Fellows to Carl Van Vechten for his continued efforts on behalf of the James Weldon Johnson Memorial Collection of Negro Arts and Letters in the Yale Library."

"His devotion to the ideal of this great collection, his unflagging interest and introduction of people to unite in helping to gather and preserve materials through which the important contribution of the American Negro to the art and literature of his time is revealed.

"The collection has already established Yale as the center for study in its field. On the occasion of its formal opening to scholars, we would have them know that Yale is aware of her debt to its founder and staunchest friend, Carl Van Vechten."

Galesburg Girl Wins Art Award

GALESBURG, Ill. — Honors and acclaim were heaped upon Theresa Stubbs, Galesburg High School junior, following the recent Northern Illinois Regional Scholastic Art Awards contest. Miss Stubbs received seven keys and first place award.

In the award address, Dr. Earnest Freed, dean of fine arts at Bradley University, said "Miss Stubbs has a free and easy style and a spontaneous approach which makes her unafraid to put things down in a direct and simple way."

Artist Won't Quit Her Greenwich Shop

NEW YORK — Irma Suell, young artist-owner of a Greenwich Village arts and craft shop, has made up her mind that she won't be forced out of business in spite of two attacks on her shop in as many months.

"I'm staying right here and nobody is going to force me out," she said. "I am not easily frightened."

The plate glass window of her little establishment has been smashed in each instance of vandalism. In January, a large ash tray was used. Last week, someone pried up the protective wire netting and shattered her window.

Police have been unable to act because Miss Suell cannot identify the culprits.

Michael Agresta, her landlord, said: "I never thought a thing like this could happen in New York. We are born of one God and everyone has a right to live where he wants."

Negro Students Place in Orleans Scholastic Show

NEW ORLEANS. — (AP) — Works of several Negro high school pupils won recognition for them last week in the annual Louisiana Regional Scholastic Art awards exhibition co-sponsored by the Maison Blanche Department store and the Scholastic magazine.

Artistic talents of Louisiana teen-agers, by which they hope to win recognition in a national contest to be held shortly went on display last week in Maison Blanche. The exhibition is held annually for students in junior and senior high schools over the state. It will close March 11.

Following the exhibition here, the regional winners will be sent to the Carnegie Institute in Pittsburgh, Pa., for competition in the national contest. Artists' talents were displayed by students of the Walter L. Co-

In oil paintings, Clifford West, Cohen High school freshman, placed second. In opaque water colors, Jewel Villere, Booker T. Washington High, New Orleans, was third. Wilfred Cannon, Booker T. Washington High, New Orleans, placed second in colored ink drawings.

First place winners in silk dress fabric designs was Agnes James, freshman of Cohen High school, New Orleans. And in handcraft, Alcide King, Booker T. Washington High school, New Orleans, placed second.

Cohen High School students who received honorable mention in the contest were Leonard Washington, John Smith, Benjamin Smith, Christophe Washington, Raymond Cottles, Huey Boutte, Sadie Bell Tanner, James Unsley, Norman Miller, Farrell Jefferson and Warner Tureaud. Their instructor in art is Mrs. Thersa Lewis.

Washington High school students receiving honorable mention were Joseph Sinney, Joseph Leon, James Jackson, Lories Thornabar, Jessie Douglas, Frank Aubert, Albert St. Cyr, Raymond Lamb, Herbert Jackson, Thersa Fraizer, Lillie Brown and James Young.

Parker and His 'Lady in Blue'

4



William Parker, voted the student who made most progress in his studies during 1949 at the School For Art Studies, New York City, will be among artists whose works are to be shown at the exhibition of paintings Sunday at the Academy of Arts, 65 Clinton St. The exhibit is to be sponsored by the New Jersey Chapter of Links. The painting shown here is Park's "Lady in Blue."

E. SIMMS CAMPBELL CARTOONS HIT WITH READING PUBLIC.

New York-(ANP) E. Simms Campbell, whose "Cuties" cartoons appear in newspapers from coast to coast, is featured with six of his funniest cartoons in the December issue of Pageant Magazine. "All I am + owe to women" says Campbell in Pageant, referring to the "Cuties" he has been starring in his illustrations, drawings, and cartoons for more than 20 lucrative years- something over half his life. "Although humor is his business," said the magazine's "Campbell" can also be a sharp satirist. His satirical drawings are usually commentaries on the social and economic barriers which the Negro has to face.

Daily World
Sun. 11-12-50
Atlanta, Ga.

*Agnes Lincoln
Oct. 2-25-50
Prattville, Ala.*

Wedding Bells To Ring



Amsterdam News
AFRICAN artist and fiancée. Ben Enwonwu, noted sculptor from Nigeria, West Africa, is shown with his fiancée, Miss Margery Lockley, at a cocktail party in the home of Mr. and Mrs. Richard E. Webb, Wednesday, shortly before they sailed on the Queen Elizabeth for London, en route to Nigeria. Mr. Enwonwu and Miss Lockley are scheduled to be married during the stop-over in London.

"Most Talented" African Artist Returning Home

Amsterdam News
Ben Enwonwu, 29-year-old African, who has been rated by international art critics as "the most talented painter-sculptor to come out of Africa," has ended a two-month visit to the United States and sailed for Nigeria, West Africa, by way of London. Mr. Enwonwu, who arrived in the U. S. in October, is head of the Department of Fine Arts at the University of Ibadan, Nigeria.

Coming to America after a successful exhibition of his works in

He also gave a one-man show of his works at Howard University, Washington, D. C., on October 18.

Born at Onitsha, Southern Nigeria, in 1921, the son of an engineer and sculptor, young Enwonwu was a brilliant student at the Holy Trinity School. He was transferred at 14 to the government college at Ibadan.

Here his artistic gifts were encouraged, and he was enabled to further them at the Government College Omi-Ahia where he graduated in 1939. The same college named him and promoted him shortly afterwards to post of Art Instructor and assigned him to go from school to school in Eastern Nigeria and start art classes.

In 1943, Enwonwu held his first one-man exhibition in Lagos. It changed Ben's career overnight. An English businessman, L. W. Hapford, invited him to study in England and in 1944, Enwonwu went to Oxford, studying at the Slade School of Art. His education at Slade School concluded with a Diploma in Fine Arts, London University; he then took up, as post-graduate, the study of social anthropology and of ethnography, and is now a Fellow of the Royal Anthropological Institute.

Professor Julian Huxley, who had met Enwonwu in Nigeria, invited him to exhibit some of his works as representative of Africa at the UNESCO exhibition at the Museum of Modern Art in Paris. He is now Art Advisor to the Nigerian Government.

Vatican Shows Asians' Ideas of Christian Art

Amsterdam News
Exhibit Displays Religious Figures as Adapted by Non-European Cultures

By Barrett McGurn

From the Herald Tribune Bureau
Copyright, 1950, New York Herald Tribune Inc.
ROME, Dec. 24.—Chinese may revere an Asiatic Infant Jesus at Christmas time, Hindus may see Mary represented as an Indian woman and Africans may honor pictures showing a Negro angel using a white envelope to notify the Virgin of the forth-

coming birth of Christ, if a current strong Vatican trend continues.

The trend has become increasingly strong recently with the rise of anti-European and anti-white nationalism in Asia and in some other parts of the world. Pope Pius XII is a supporter of at least part of the trend. The ideas which promoters of the movement have in mind were reflected in a Vatican-sponsored exhibition which will close here on Dec. 31 and reopen next in New York, if present negotiations by American Catholics have the expected success.

Pictures in Exhibit

The exhibition, in addition to the version of the Annunciation showing a Negro Mary receiving the divine announcement by mail, includes:

A picture by Lu Hung-nien, showing St. Joseph as a Chinese carpenter warming his hands on a snowy day by tucking them inside the ample folds of an Asiatic garment.

A picture by Cianachaoho, representing Moses in the bullrushes as a lost Chinese waif.

A picture by Kim Chung, portraying the Virgin Mary as a broad-faced Korean; another by Le Van De, offering Mary Magdalene as a straight-haired slanting-eyed Indo-Chinese.

An altar of gay red, yellow, green, purple and orange geometrical designs from the South Seas, employing the same colors and techniques generally used for native canoes and similar implements.

A carving portraying a Negro Veronica wiping the face of Christ. A set of Canadian Indian symbol-language designs using a feather-headdressed chief to represent the concept of "Our Lord" and a sunrise to mean "life everlasting."

Arab Altar Shown

An Arab-inspired altar with the geometric designs of the Mahometan zone.

"Last Supper" from India, showing Christ and his Apostles cross-legged on the floor, and a Buddhist-type chapel with St. Peter in the robe of India's Sannyasi monks.

The fact that some of the items appeared in an exhibition held under Vatican auspices does not mean that they have yet achieved full approval. Archbishop Celso Constantini, head of

the Vatican's special section for the spreading of the Catholic faith and director of the missionary art exhibition, explained in a statement in the Vatican newspaper, "L'Osservatore Romano." The exhibition is still "material for study," he said. He indicated that the section from India was one about which he had particular reservations.

The Indian exhibition was gathered by Father Henry Heras, a native of Spain who has adopted Indian nationality in the course of a generation-long effort to convert Indians to Christianity.

Explains Viewpoint

"In India we must be Indians," Father Heras said in explaining his viewpoint. "Missionaries do not go to India to Europeanize it. That must be understood in the most absolute manner. A nation like India, with its civilization thousands of years old, offers artistic elements of the first importance for the glorification of the God. Importing European artistic elements would be an insult."

At least to this extent the Pope has indicated to the missionaries that he agrees with Father Heras.

"It is not the task of the missionary to transplant a civilization of a specifically European nature to missionary lands, but rather to prepare the people of those areas to welcome and assimilate the elements of Christian life and manners," the Pontiff told missionaries. "The elements of Christian life and manners harmonize easily and naturally with every healthy civilization."

How far the process of adapting Christian art to local cultures may go without endangering the essence of the Christian message remained the question. Father Heras presented several images done by Indians, showing Christ in a seated, cross-legged position similar to the one in which Buddha generally is represented. The position is the one used in India by kings and teachers, Father Heras argued. Why should not Christ, as the king and teacher of Christians, be represented in the same manner in India, he asked.

Archbishop Replies

"We must Christianize Buddhist art and not Buddha-ize Christianity," Archbishop Constantini wrote in an apparent answer. "The movement to Christianize the art of mission countries some times

surpasses just limits, as often happens in reforms. Native artists or the Islanders, nor in clothing must not exaggerate. Pictorial taken from pagan deities, backgrounds have (only) a relative importance, but the figures of Christ, the Virgin and the saints have a venerated tradition which it is not lawful to ignore. . . . These august persons (for instance) should not be portrayed in the

Vatican-Sponsored Exhibit of Missionary Art in Rome



Statuettes from Nigeria, Africa, showing the Three Wise Men who visited the infant Jesus. The Wise Men have beaded headdresses. Central figure is mounted on a tiny horse



A Chinese version of the first Christmas, showing Mary, Joseph and Jesus as Chinese. Painting is by Lu Hung-nien

Painter to Spend Summer Abroad



Miss Lois M. Jones, well known artist and associate professor of design at Howard University, puts the finishing touches on a portrait of her mother, Mrs. Caroline Jones of Washington and Boston, before sailing for France, where she will spend the summer.

Win Awards For Art



Ben Greenhaus

\$500 SCHOLARSHIPS for The School for Art Studies, were given to Constance Cohen, 938 St. Nicholas Ave., and Ann Skerritt, 165 Manhattan Ave., by Maurice Glickman, director of the school last week. Miss Cohen is a two-time winner of the award.

African Artist To Stage One-Man Exhibition Show

WASHINGTON — (ANP) — Ben Enwonwu, 29-year-old Nigerian artist, whose specialties are oil paintings and sculptures in wood, will be sponsored by the Howard university art department in a one-man exhibition of his work at the institution beginning Oct. 18, it was learned here last week.

This is the artist's first American showing. He comes direct from his second showing in London at the Galerie Apollinaire, which began last July 31 and closed last month. An art supervisor to the Nigerian government, he is considered as being one of the few living expert wood-carvers. He was born in 1921 at Onitsha, in southern Nigeria. His father, a

retired engineer, had turned sculptor.

Enwonwu received his primary and secondary education at the Holy Trinity school and the Government college at Ibadan. At the latter institution his artistic gifts were encouraged to such an extent that he furthered them at the Government college in Umuahia. He was then offered employment as art master, and later promoted to art instructor.

In 1943, he held his first one-man exhibition in Lagos. As a result of this showing, he was sponsored by an English businessman and the Nigerian government for further study at Oxford university in the Slade School of Art. Upon completion of this study, he received a London university diploma in fine arts. Later, he took a post-graduate course in social anthropology and ethnography. He is now a fellow of the Royal Anthropological institute.

In 1946, he was invited to exhibit some of his work as representative of Africa at the UNESCO art showing at the

Museum of Modern art in Paris. Two years later, the Berkeley galleries featured his sculptures and paintings, followed by a showing at Heal's gallery.

Enwonwu comes to the United States under the sponsorship of Miss Mary Brady, director of the Harmon Foundation of New York

Meta Warwick Fuller Urges Youth to Careers in Arts

WASHINGTON a mother embracing her child, or simply a curving line which suggests an attitude or an emotion. When she lectured recently at Livingstone College Mrs. Fuller says that she was agreeably surprised by the eager interest shown by the students there.

"Follow your inclinations," she said. "If you have the urge, you should at least make the attempt. Art in many instances is an untried field for our group, and what we have lacked most is self-confidence."

Mrs. Fuller pointed out that there are many more opportunities for successful careers in the arts today than there were in 1899 when she went abroad to study sculpture in France.

A pioneer in the fine arts herself, she is married to a pioneer in another field, Dr. Solomon Fuller, distinguished psychiatrist who studied the cure of mental illness in Germany in 1905 when the word psychiatry was still a new and generally unknown term in this country.

Doctor Fisher, who is a Liberian, completed his undergraduate training at Livingstone College and then graduated from the school of medicine at Boston University where he later joined the faculty.

Dr. Winfred Overholtzer, superintendent of St. Elizabeth's Hospital here, was one of Doctor Fisher's students at Boston University and also worked under his guidance at Westboro State Hospital in Westboro, Mass.

Massachusetts Residence
Dr. and Mrs. Fuller live in Framingham, Mass., where until recent years Mrs. Fuller taught sculpture in her studio in their home. The failure of her husband's eyesight has caused her to give up much of her work in order to devote more time to him. They have three grown sons and six grandchildren.

One son, Perry James, has taken over the studio where he reproduces African and Mexican masks and sculpture. Another son, Solomon, is a field executive with the Boy Scouts in New York City, and the third, William Thomas is an automobile dealer.

In her advice to young people interested in the arts, Mrs. Fuller also urges them not to feel bound to confine themselves to racial themes or subjects.

Must "Feel" Subject
She thinks that an artist should seek to express the things which most deeply move him. Many of her own best known works are of prominent colored figures, but she is also inspired by such things as a line of poetry, a song, the sentiment of

Noted Sculptress Visits Washington



Langston Professor In Missouri Valley Show

Eugene Jesse Brown of the Art department of Langston University, will exhibit in the fourth annual exhibition of oil paintings by artists of the Missouri Valley, at Mulvane Art Center in Topeka, Kansas. The Missouri Valley artists are those who are residents of Nebraska, Kansas, Missouri, and Oklahoma. Mr. Brown will be represented by his canvas "Warm Up."



TO GIVE ART SHOW AT HOWARD.—Ben Enwonwu, art advisor to the Nigerian Government, will open a one-man art show at Howard university Oct. 18. A Nigerian by birth, Enwonwu is considered one of the most outstanding sculptors of the day. He holds a fine arts diploma from London university and is now a fellow of the Royal Anthropological institute. His critics agree he has acquired a mastery of western technique in both his painting and sculpture work. —(ANP)

Hathaway To Make Drew, Woodson Masks

BY JESSE O. THOMAS

WASHINGTON, D. C. While attending the funeral of Dr. Charles R. Drew last Wednesday at the Nineteenth Street Baptist Church where his parents were members and he has been communicant since childhood, I ran into an old friend, Isaac S. Hathaway.

Some years ago I discovered the type of work Mr. Hathaway was doing and recommended him for a corresponding position at Tuskegee Institute where he served for ten

years as director of sculpture and ceramics. At present, he is head of the department of ceramics at Alabama State College in Montgomery.

When I expressed surprise at a non-relative coming that distance to attend the funeral of Dr. Drew, Mr. Hathaway informed me that the nature of his errand was to make a mask of both Dr. Drew and Carter G. Woodson.

His unique genius in his profession has not been limited in its recognition to colored people. The administration of the Alabama School of Technology has utilized his skills in training of young people of that institution. He served as an exchange professor at that institution for one month in 1947, and because of his extraordinary craftsmanship, leadership and citizenship he was invited to accept a permanent position at that institution.

He has received many flattering offers to associate himself with an integrated educational system, but he has chosen to remain with a colored institution in order to inspire by his own example young colored people and stir their imagination through the skillful handling of plastic substances and metals.

Mr. Hathaway is the first person, as of record, to secure transference of Alabama clay.

INSPIRED BY MOTHER:

3 of Artist's Works *Also American* in Howard Collection

A promising young Washington artist, who received his first lesson in art appreciation from his mother, was partly rewarded for his years of training and work recently when three of his works were purchased for Howard University's permanent collection.

He is modest, soft-spoken Vernon S. Poindexter of 1735 U St. N.W., who credits his mother, Mrs. Lillian Poindexter of Roanoke, Va., for whatever he has done.

"My mother," he said, "never had the opportunity to study because she was busy raising her family, but she was always sketching on any bit of paper that she could find."

to attend the funeral of Dr. Drew, Mrs. Poindexter encouraged her talented son to go ahead with his chosen career—art. Poindexter received his training at the Art Students League in New York, and his work was highly recommended.

Trained in NYC

It has been exhibited in the Library of Congress, Washington; Brooklyn Museum, Brooklyn, N.Y.; Philadelphia Print Club and Pennsylvania Academy, Philadelphia; ACA Gallery and National Academy Gallery, NYC, and Atlanta University, Atlanta.

Besides his three works, at Howard University, he also has work in the Barnett-Arden Gallery Collection.

He is presently doing commercial illustrations, and his most recent ones will appear in the June issue of the Infantry Journal.

During his service in World War II, Poindexter gathered a world of ideas for his pictures, some of which are done in pen and ink.

The young artist is married to the former Miss Ollie J. Henry, also of Roanoke. His hobby is collecting antiques.

WASHINGTON

A Young Artist And His Work



Vernon S. Poindexter of 1735 U St., N.W., poses with some of his work for the AFRO cameraman. The young artist, a World War II veteran, received his training at the Art Students' League of New York. Three pieces of his work were recently purchased for Howard University's permanent collection. His first lesson in art appreciation was from his mother, Mrs. Lillian Poindexter.—(Kat-Dee Photo)

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Studies In Italy

H. S. Dinsmore, art professor at Morris College, Sumter, sailed to Rome Italy Sept. 7 aboard the Vulcania, where he will study at



the Studio Hianna. Prof. Dinsmore has studied art at the University of Cincinnati, and holds a B.S. and M.A. degree in Art Education from New York University.

Prior to sailing, Prof. and Mrs. Dinsmore visited his parents in Cincinnati, Ohio.

Mrs. Dinsmore is on the staff at Tuskegee Institute.

NY Sculptor to Study in Italy on Tiffany Award



John Rhoden, of New York and Birmingham, Ala. was the ranking sculptor among 19 selected from 300 candidates for the Tiffany Foundation award. Rhoden was granted a \$1000 scholarship. The former Rosenwald fellow and student of Columbia University and Richmond Battle is a Veteran of World War II. For almost three years he has taken first prize in art exhibitions among fine arts majors at Columbia University, where his stone carvings have been considered sensational. Mr. Rhoden plans to study at Florence, Italy.

Selma Burke Honored For Sculpture

PRINCETON, N. J.—"You have done him as we know him best." That was the comment made by President Truman to Selma Burke when he first saw the bronze profile of President Roosevelt which she executed for the Recorder of Deeds Building in Washington, D. C.

Miss Burke, now resident of New Hope, Pa., is teaching sculpture for Princeton Group Arts for their fall term which began

Oct. 2 and continues for two weeks.

She received her technical training during a six year stay at Columbia University School of Architecture where she studied drawing under Tex Carnahan and sculpture under Cronzio Malderelli. While studying at Columbia she won a Julius Rosenwald Fellowship in sculpture and a Boehler Fellowship for one year study abroad. She spent this year at work in Paris and Vienna with a trip to Italy for study of the art masterpieces there.

UPON COMPLETION of her studies, she taught sculpture at the Harlem Art Center and later established her own school where she taught drawing, clay modeling, stone and wood carving and occasionally, ceramics.

Her commissions include bronze portrait busts and a nine-by-twelve foot plaque for the New York 360th Regiment Armory—a memorial to Colonel William Heywood. Her work is on display in many public schools and museums including the permanent collection of the Philadelphia Museum, Philadelphia.

The Fine Arts commission assignment to portray President Roosevelt came in the year before his death and he sat for Miss Burke while visitors came and went in his office. At present Miss Burke teaches privately at her New Hope Studio.

OTHER WORKSHOPS for the fall term are, a Toddler's session for small children, including painting, finger painting, clay modeling; for older children, oil painting, ce-

ramics and modern dance. Painting, Ceramics, Sculpture, Silk Screen and Modern Dance are given for adults. Revival films, concerts, exhibits, round out Group Arts money raising events for the season.

Haiti Employs Sculptor Barthe

9-18-50
NEW YORK (AP) — An announcement was made last week that Richmond Barthe, noted sculptor, has received a commission from the Haitian Government to do works of sculpture of Dessalines and Toussaint L'Ouverture. The commission carries a fee of \$40,000.

Barthe Gets \$40,000 Sculpture Commission

9-16-50
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RALPH BUNCHE AND MARIAN ANDERSON VIEW THEIR PORTRAITS

Hartford, Conn., was the scene of a memorable showing of the Harmon Foundation Traveling Exhibit of Portraits of Famous Negroes last week. Gov. Chester Bowles welcomed Marian Anderson and Dr. Ralph Bunche to the exhibit which has already had showings in 34 cities. In the picture at left, the UN official discusses his portrait with its painter, Mrs. Betsy Reyneau. On the right, Gov. Bowles, Miss Anderson and W. C. Handy, composer of "The St. Louis Blues" chat informally. Mr. Handy's portrait is also in the exhibits.—(ANP).

Rankin File

Isaac Hathaway: He Put
Booker T. On A Coin
By Allen Rankin

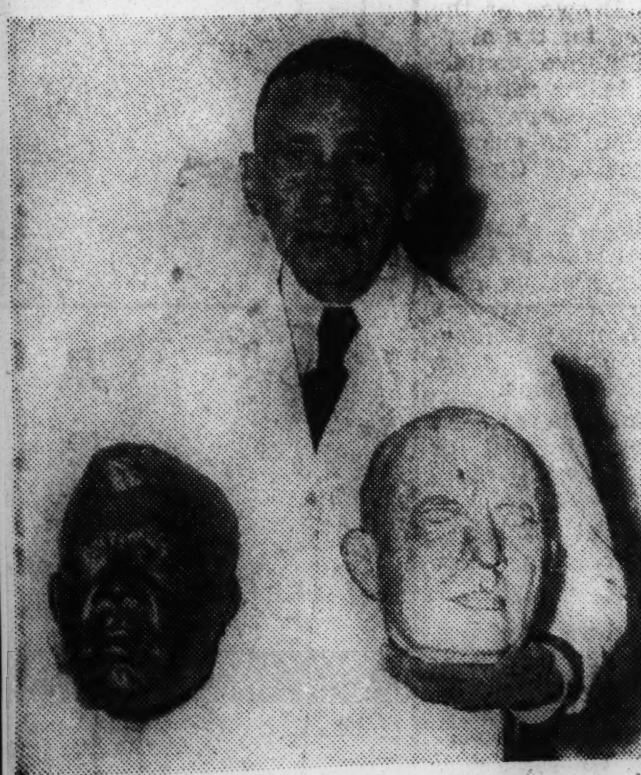


IT sounds like Isaac Hathaway, 76, is talking to himself. But in his workshop at State Normal College here, the distinguished Negro sculptor and ceramist is really talking to a statue—the statue he made of George Washington Carver. *Advertiser p 3 B*

"Well, George," he says, "I told you I'd do it, didn't I? I wish you could see this now, George." And Hathaway holds out for the statue's observation some new pottery he has made. "Look at it, George. That cup is as translucent as China—and all made from Alabama clay!"

Isaac Scott Hathaway, now head of ceramics at the college is a man with the stamp of the same simple, humble greatness as his departed friends, Dr. Carver and Booker T. Washington. *Sum 12-17-50*

He could tell the statues of those Negro leaders many things about how he has carried on in their tradition for the betterment of his race.



Hathaway with masks of Booker T. Washington and Sen. Lister Hill. He did Hill's mask "Because Mr. Hill said something nice about my sister in a speech."

college in the Deep South, (Auburn). Once when invited to a tea at the University of Alabama, he called to make sure there was no mistake. "We want you by all means!" he was reassured. He went and was respected as the artist he is.

Known as "the dean of Negro ceramists," he is the first man ever to develop translucency in Alabama clay.

He is the first Negro in America to claim the honor of designing a memorial coin. He put the face of Booker T. Washington on the American 50-cent piece coined in his memory.

Hathaway founded the department of ceramics at Tuskegee Institute. He is the first Negro ever asked to assist the faculty at a white

'Who Are You?' Asked Booker T.

There's a story behind the Booker T. Washington Memorial coin issued in 1946.

In 1907, Hathaway, then a struggling young sculptor in Washington, saw his idol, B. T. Washington, ride by in a carriage. He ran after the carriage for blocks until Washington got out at a store.

"How do you do?" the then ragged Hathaway introduced himself.

"Who are you?" said Booker T., failing to take the extended hand.

"I am Isaac Scott Hathaway. And I'd like to make a mask of you for a statue."

Booker T. brushed him off with, "Come to Tuskegee sometime and I'll let you do it." He thought that was the end of it.

The persistent Hathaway soon appeared at Tuskegee. He had put on art exhibits to make the money for train fare.

The bust he made of Booker T. and the resulting statue, was the only one made from life by any sculptor in his lifetime.

Little did the Negro leader know that the poorly dressed young sculptor would do more to perpetuate his memory than anyone else, and would, indeed, be a famous Negro in his own right.

A New York artist, Charles Keck, was originally scheduled to do the Booker T. Memorial coin. Hathaway made a special trip North and asked for a chance to design the coin. Since he offered his services free, no one could object. Hathaway's design was chosen over Keck's and millions of coins struck of it.

'I Make The Clay Behave'

In earlier days Hathaway also idolized George Washington Carver, and at every opportunity showed the Negro scientist what he was trying to do with Alabama clay.

"Is this our clay?" Carver would ask, startled by the beauty of Hathaway's pottery.

"Yes."

"Well, how do you do that?" Carver would ask. And Hathaway would answer: "I make the clay behave."

Today the man who has made clay behave occupies more space in "Who's Who In Colored America" than U. N.'s Ralph Bunche. The elite "Kentucky" Magazine of his native state has eulogized him as a "genius."

Hathaway had his first studio in a chicken coop in the backyard of his family shack down by the railroad tracks in Lexington.

A small boy he was called "Pune," because "I was so puny." He did his first sculpture and painting on a forbidden peach tree. The job was so excellent his father never learned Pune had broken a limb off the tree.

The only degree the distinguished Negro holds is a "C. W.—" Capacity for Work. He attended Chandler School and the Boston Art College, "but that was in the days before they gave degrees."

As a small boy he was flogged for "drawin' pictures in school" and dulling his grandfather's chisels on stone, but he persisted nevertheless.

A Suicide Case, A Funeral

The famous Wayne suicide case in Louisville in 1904 first brought the Negro sculptor into the national spotlight.

Wayne, a sewing machine salesman of average means, took out about \$350,000 in insurance. Later he was found dead. The insurance company tried to prove suicide to avoid paying double indemnity. A plaster model of the death scene was needed. Hathaway proved to be the only man who could make a 9 by 16 foot plaster mold of the death scene at that time.

His model helped the insurance company get a compromise decision.

The first mark Hathaway ever made of a dead man's face, he made without permission of the deceased's family—in fact, against their positive objections.

He bribed the undertaker to let him make the mask while the family was gathering for the funeral. At funeral time he found

to his terror that he couldn't remove the plaster from the subject's exclaimed. "What a change has come about," said the white man, face. He managed to get the stuff off only with the speedy use "and all for the better, Lige!"

The two old men, one white, one black, stood trembling like of a pocket knife.

The experience caused him to develop a method of quickly extracting plaster from any substance. He can now impress in the new National Museum.

"Yes," said the former slave. "He's a sculptor—going to work at the new National Museum."

"Is he now?" said the white man, joyfully. "Could that be possible now?"

It could be and was. Isaac Hathaway's consummate art stands in many of the great museums of the land. His discovery of how to make translucent tableware from Alabama clay may one day result in a great new industry.

One Hundred Well-Known Negroes

Among his best-known busts of white men are those of General Casius M. Clay, one-time minister to Russia, and Kentucky Congressman W. C. P. Breckenridge.

However, just as he has turned down much larger salaries at white universities in order to teach at colored ones, he has spent most of his energies in sculpting what he considers the outstanding men of his own race.

Hathaway now has 75 busts of well-known Negroes. He plans to do 100 before he dies. "I'm going to get Ralph Bunche's next, I hope," he says, "and Marion Anderson's."

'Why It's Little Lige!'

Hathaway cried the day when as a young man in Washington he saw his father, a former slave, meet the son of his old master, Garrett Davis, Jr.

Davis hadn't seen the Negro friend of his boyhood for 50 years but recognized him on the street. "Why it's little old Lige!" he

Meta Warwick Fuller Urges Youth to Careers in Arts

Noted Sculptress Visits Washington

WASHINGTON She thinks that an artist should seek to express the things which most deeply move him. Young people who feel an urge to express themselves in the arts should not give up with out trying. Mrs. Meta Warwick Fuller, noted sculptress, said here last week.

"Follow your inclinations," she said. "If you have the urge, you should at least make the attempt. Art in many instances is an untried field for our group, and what we have lacked most is self-confidence."

Mrs. Fuller pointed out that there are many more opportunities for successful careers in the arts today than there were in 1899 when she went abroad to study sculpture in France.

A pioneer in the fine arts herself, she is married to a pioneer in another field, Dr. Solomon Fuller, distinguished psychiatrist who studied the cure of mental illness in Germany in 1905 when the word psychiatry was still a new and generally unknown term in this country.

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Dr. Winfred Overholtzer, superintendent of St. Elizabeth's Hospital here, was one of Doctor Fisher's students at Boston University and also worked under his guidance at Westboro State Hospital in Westboro, Mass.

Massachusetts Residence

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Must "Feel" Subject

When she lectured recently at Livingstone College Mrs. Fuller says that she was agreeably surprised by the eager interest shown by the students there.

This reinforced her conviction that young people should be en-



Mrs. Meta Warwick Fuller, sculptress, of Framingham, Mass., who visited Washington, last week, tells a visitor how the song, "Water-Boy," led her to create the figure to which she is pointing. It's a lad with a water-jug and a carefully indifferent expression on his face. Mrs. Fuller thinks that young people with an urge to express themselves artistically should be encouraged to develop their ability. During her visit to Washington she was the guest of her niece, Mrs. Margaret Warwick Holmes, and her husband, Dr. Eugene Holmes, of 1712 16th St., N.W., where this photo was taken.

"But even if you don't succeed,